### Beethoven Cycle Arrives at the Seventh Symphony

Fourth Concert by the Symphony Society Orchestra, Under Walter Damrosch, Most Successful, With Inter-

incidental music to Goethe's "Egmont," CONRIED'S BENEFIT TO with Jomelli as soloist.

Mr. Conried's annual benefit, which takes place to-morrow night practically marks his retirement from the management of the songs of the nightingale, the cuckoo and the quall seem quite in place. But the writer has never been able to extract from it the joyousness with which it is credited. To him there is an underlying note of sadness that will not dewn. Not even the realistic babbling of the brook or the heavy-footed dance of the rustices can dissipate it. The storm, by the shock, only holds it in storm, by the shock, only holds it in HEARTY FAREWELL TO

By contrast, the seventh-not forget-

eldvoil und leldvoil." In the former gave remissae expression to the m and fife sounds. Most effective the rendering by the orchestra of erchen's death. Grieg must have some inspiration from 1 for his ath of Asa" in his "seer Gynt".

he work of the orchestra, nothing raise can be said. Mr. Damrosch ever so much in earnest as he is readings throughout this Beer i cycle, and his men respond with and splendid execution. The say was hearty and thoroughly

ELLEN BEACH YAW MAKES

OPERATIC DEBUT AS LUCIA. len Beach Yaw, known in America sessed of a voice with a phenomenally high range, made her local debut in opera at the Metropolitan Opera-House on Saturday night as Lucia in Donizetti's familiar work. It is understood that the performance was a trial one for her. The audience was not large, but it was most enthusiastic. A gentleman in the orchestra circle with a poweeful voice shouted "Bravo!" at every eportunity. There were many recalls for the debutant after each act, and in response to an insistent demand, she had to repeat part of the Mad Scene. These are facis which no faithing reviewer or music can fail to record, but neither should he refrain from expressing his own opinion.

To begin with: Miss Yaw's remarkable high notes—the G above high C was the highest she took Saturday night—are mere whispers that a breath of vapor would dissipate. They are merely freaks. Her voice from top to bottom is of small volume. It lacks sensuous beauty, and sometimes is pinched. In her lower register there is a suggestion of the baby tones of Tetrazzini. On the other hand she phrases excellently and takes her runs and trills cleanly. There is no slurring. From a purely technical point of view her floriture singing in the Mad Scene was admirable, in a smaller auditorium she would have been heard to better advantage, and one must not overlook the palpable nervousness under which she labored.

Mr. De Koven says Miss Yaw's voice compared with Tetrazzini's is as a plocolo to a flute. The writer would say Miss Yaw is to Tetrazzini what Bessie Abott is to Sembrich. And that tells the story.

Bonci was an altogether admirable Edgardo, and Stracciari would be an excellent Ashton if it were not for that ever present tremolo. Mattfeld, Lucas, Tecchi and Navarini completed the cast, Ferrari conducting. opera at the Metropolitan Opera-House on Saturday night as Lucia in Donizet-

TETRAZZINI AND CALVE

DRAW BIG AUDIENCES more crowded houses marked last Saturday at the Manhattan Opera likise. At the matinee Tetrazzi again dazzled by her marvellous pyr bulcal variations of "The Carniva Verlice." Which she sang at the end the Cobbler and the Parry." Or orse, she had to repeat part of them, if there were the usual scenes of equet throwing to her and scenes of equet throwing to her and her owned the property of the footlights, although the season of the footlights, and the said bows and hisses. In the cra, Glanoll-Gallett, Sammarco and though the Carmen was the magnetic through the Carmen was the finished the evening. She looked younger of handsomer than at either of her evious appearances, and sang and ted with research and sang and the with research was permitted repeat the Toresdor ang in response all overwhelming demand. Someone of the beauty of the lovely due. DR. KARL MUCK BIDS FAREWELL TO NEW YORK

Miles took his leave of No

two years are Berlin at

added strength. The programme was classical. It consisted of Havdn's sym-phony in G major, Mozarr's overture to "The Marriage of Figuro" and Beetho-ven's fourth symphony, all admirably led and played.

MR. AND MRS. MANNES IN SECOND SONATA RECITAL.

Mr. and Mrs. David Mannes gave est Unabated - Jomelli the their second sonata recital for violin Soloist.

BY SYLVESTER RAWLING.

SPRING weather such as that of yesterday afternoon, tempting to out-of-door enjoyments, had no effect upon the attendance at the fourth concert in the Beethoven cycle by the New York sympheny Society Orchestra, under Walter Damrosch, at Carnegie Hall. The audience was as big and the attention was as eager as at any of the three preceding concerts. It began with the sixth symphony, known as the "Pastoral," and ended with the seventh. Between the two were selections from the incidental music to Goetne's "Egmont,"

and plano before a large audience at the Stuyvesant Theatre last light. Both artists showed themselves to better advantage in this precial than in the last, as in the chronological arrangement of the programmes, the resources of both instruments are more and more developed by the composers.

New York audiences rarely have occasion to hear the works that were offered played with such sympathy and artistic understanding. The Sohumann A minor, instead of the G major Beethoven Sonata, opened the programme, and the concert closed with the characteristic Grieg G major Sonata, in which Mr. Mannes's beauty of tone and his wife's clear-cut technic were especially evident.

The last recital of this series, devoted to works of Lekeu, Brahms and Cesar Franck, will take place on April II, instead of April 5, as announced.

MARK HIS RETIREMENT. No music lover can fail to come under Mr. Conried's annual benefit, which

CLEOFONTE CAMPANINI. ting the emotional depths that are Cleofonte Campanini's Sunday concert stirred by that marvellous second movement deploting the grief of a youth at the Manhattan Opera-House, the ocment deploting the grief of a youth mourning his lost love—is all sweetness and light. The note of loy is sounded at the very beginning. The whole of the first movement is an exhiiaration. The iast movement is an exhiiaration of the first movement, with its whiriwind finale, fairly makes one's nerves tingle with delight.

Mr. Krahbiel notes that the first public performance of the Seventh Symphony took place in Vienna on Dec. 8, 1813, at a concert for the soldiers wounded at the battle of Hanau. Besthoven conducted and many prominent musicans were in the orchestra, among them Meyerbeer, who was the drummer and Moseneless, who played the cymnestic spoor, who had a place smone through while leading. Once he was a cozen measures alread of the orchestra ind was astonished when the forte he had anticipated became audible to him fortunately, this took place at reflect the dear massing story of the soldiers would permit particle and waved that. Then he kissed both sands to the galleries and then to his wife, who from her box was leading the tumult. Twice again the audience called the popular concerts of the season. Mr. Hammer stein's genius of the batton may get a more fashionable farewell next Saturday after the gall performance, but it will not be more sincere or more demonstrative than that of last night.

It came after the ringing finals of the third act of "Aida." Four or five times M. Campanini, in response to cheers and applause, appeared on the stage, hand in hand with the principal sing-panini bowed, smiled and waved his hands to the galleries and then to his wife, who from her box was leading the tumult. Twice again the audience called the popular concerts of the season. Mr. Hammer stein's genius of the batton may get a more fashionable farewell next Saturday after the gall aperformance, but it will not be more sincere or more demonstrative than that of last night.

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It came after the ringing f mourning his lost love—is all sweetness casion being the last of these popular



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Miscellaneous Upright Pianos \$500 Chickering Upright, now \$205. now \$ \$500 Kranich & Bach Upri no \$.95. \$450 Sohmer Upright, now \$275. \$450 Fischer Upright, now \$310. \$300 Crown Upright, now \$210. \$606 Knabe Uprights, now \$450 each. \$450 Knabe Upright, now \$395. \$375 Emerson Uprights now \$325 each. \$675 Chickering Upright row \$450. \$300 Kurtzmann Upright now \$245. \$399 Schomacker Upright now \$298.

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